

THE
ACTOR'S
Manual
and
Handbook



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ACTOR'S MANUAL
.....AND.....
HANDBOOK

The Theatre.

19 Fig. 19
The prejudice which formerly existed against the theatre, in the minds of many well meaning people, has gradually worn away; and in this enlightened age there are very few who do not recognize the power of the drama, not only as a means of harmless amusement, but also as an educator, both to the auditor and the actor. There is hardly a village in the land that has not its amateur dramatic company, and in almost every instance it is a source of pleasure and profit. There is an old saying that whatever is worth doing at all is worth doing well; and we trust that the suggestions contained herein will assist many aspirants for histrionic honors to act well their parts.

How to Organize.

If it is the intention to produce modern society comedies and dramas the company should consist of not less than five ladies and seven gentlemen. There are many plays that are well adapted to amateur production that can be played with a considerably smaller cast; but this number should be available. A general manager, a stage manager, a prompter, a property man and a musical director should be appointed, and to them should be left entirely the work that appertains to their respective positions. In other words, don't interfere with them in any way. "Too many cooks spoil the broth" is a homely maxim; but it is a true one, and nowhere does it apply with greater force than in the management of amateur theatricals.

The Manager.

When a play is to be produced there are two things to be considered: One its artistic success; the other its financial success, and on the manager of the enterprise depends the latter. He must be a thorough business man with original ideas—energetic, ambitious for the success of the venture, a “good fellow,” who can gain the friendship of all classes, from the editor of the great daily to the boy who “peddles the programs.” As a rule amateur entertainments are given for the benefit of some charitable organization, or public institution; and in the advertising matter, both in the newspapers and on the bill boards, the manager who is wise will make a strong feature of the benefit. People like to be charitable when they can get something for their money besides. Have your banner printed something like this:—

Feed the Hungry!
Grand Dramatic and Musical Entertainment, given by the
(insert name of Co.)

For the benefit of
(insert beneficiary.)
Opera House!

(date.)
Special Production of the
(name of play)
With the following excellent cast of Characters.
(cast.)

A Pleasing Performance at Popular Prices!
Reserved Seats now on Sale at _____ and from members of
the Company
Admission.

Have Placards printed reading—
This House For Sale!!
To raise money to see
(insert name of Co.)

Suggestions for other advertising schemes might be continued indefinitely, but lack of space forbids. The great aim should be novelty. The public has seen the stereotyped billing matter so often that it has ceased to attract; and the originator of a novel idea in advertising is sure to reap a rich reward.

Begin to advertise at least three weeks before the date of the performance. Keep at it. It is easy to let people know of the entertainment. Don't let them forget it. Use the newspapers as much as possible. The press is always kindly disposed to local affairs, especially when they are for the benefit of a worthy object, and if matter is furnished them that is readable they will gladly print it. Use every legitimate means to attract the attention of the public to the entertainment, and you will surely have the satisfaction of seeing the "Standing Room Only" sign in the theatre lobby on the evening of the performance.

The Stage Manager.

Great care should be exercised in choosing the stage manager, for he is an autocrat from whose decisions there are no appeals. From the necessity of the case his commands must be obeyed, and promptly, too. He should have a technical knowledge of the stage and stage business. He should be sufficiently well versed in elocution to amend faulty readings, and know enough of Webster and Lindley Murray to correct wrong pronunciations and grammatical errors. He should possess a nice eye for color and stage effects generally. He must cast the play. And here is frequently his most unpleasant duty. It is natural for the actor to desire to play good parts; and in an amateur company where, as a rule, the expenses are shared equally by the members, it may sometimes seem unjust that one should have the star role, while another has to content himself with "My lord, the carriage waits." However, as on the stage of life, someone must be satisfied with an inferior position, and the audience will not be slow to recognize true merit even if the part contains only a few lines. It is frequently a good idea to cast the ones who have the small parts at one performance for the more important ones at the next. In this way every member of the company may at some time during the season appear in roles of prominence, and have an opportunity to show the talent that is in him.

After the parts have been assigned and distributed, a reading rehearsal should be called. When the time comes for it, begin promptly, even if two or three are absent. If they have any pride, perhaps they will not be late next time. Show the people their positions, exits, entrances, business,

etc. If they do not get them right the first time, show them again. Be thorough. Never allow yourself to get out of humor. Be pleasant, but firm. Insist on perfect order. After the reading rehearsal call the next one two or three evenings later, and request that it be "rough perfect." See that all the business of the play is carefully done. Five rehearsals should be sufficient for any ordinary piece; and at the last two the actors should be perfect in their lines. All properties should be in place, the music should be played, and all the effects used. If a costume play, it should be a dress rehearsal in order that the people may become accustomed to the dresses worn, and sure of the time they have for their changes. In a word, the last rehearsal should be as perfect as though there were an audience in front. On the evening of the performance see that everyone appearing in the play is made up at least ten minutes before time for the overture. Ring in promptly. Raise the curtain on time. Don't get excited. Keep cool. Allow no talking behind the scenes. Guard against stage waits. Carefully follow these suggestions, and your entertainment will surely be a success, the company will be pleased with you, with each other, and you will be proud of them.

The Promoter.

At the reading rehearsals this official has nothing to do, but at any time when the actor attempts to recite his part from memory, and especially on the evening of the performance, he should be very much in evidence. A good promoter is certainly a valuable assistant, but a poor one is worse than none, and a company had better dispense with one entirely than to be confused by one who has not a thorough knowledge of the requirements of the position. Every actor in the cast should have his or her lines so well committed that the promoter would be unnecessary, but as few companies care to dispense with his services, a few hints may be valuable to the lady or gentleman who fills the position. Take your place in the first entrance near the person who rolls the curtain, and have a bell at hand. You must direct the raising and lowering of the curtain by certain taps of the bell, which must be understood by both. In prompting persons on the stage be very sure they need it. The portrayal of many characters requires pauses, and often these pauses, and the action connected with them, are

more eloquent than words can possibly be. Be careful then and do not spoil someone's best scene by prompting too soon. Do not speak loud enough to be heard by the audience. If you are near the speaker a whisper is sufficient, and usually a whisper is all that is necessary even across a large stage.

To the prompter belongs the duty of having all the shouts, firing of guns, breaking of crockery, storms of wind, thunder and lightning, properly managed, so that they will well fill in at the proper moment. The prompter should take nothing for granted, but be ready for every emergency. The most perfect actor may, at a most unexpected moment, become embarrassed and forget his part. Consequently, unless the prompter has his eye following every word, a hitch is likely to occur which may greatly mar the scene. Where amateurs find that the prompter is fully up in his business they will seldom need his assistance, for it will give them confidence that will go far to help their memory.

The Musical Director.

Good music has much to do with the success of the entertainment. Be sure that your selections, both incidental to the play and between the acts, are appropriate. Don't play "Ta ra ra Boom de aye" or "Johnny Dugan" through a death scene nor "How Can I Leave Thee" in a comedy scene. "The Harp that Once Through Tara's Halls," with variations is a beautiful selection, but it would be entirely out of place between the acts of "Rip Van Winkle." Always bear in mind that you are playing for the scene, and that the scene is not being produced for your music. Therefore, if you are playing through a speech make it piano, so that the voice of the speaker will easily be heard above it. If you cannot pick up cues instantly, don't attempt them at all.

The Property Man.

A position no one ever wants, and yet of the utmost importance. It is his duty to procure all the properties used in the production of the play, a list of them having been furnished by the stage manager. He must look after the effects needed: such as thunder, lightning, rain, fire, etc. And here a few suggestions on how these things are pre-

pared may be valuable. Almost every theatre in the land has its rain box, its thunder sheet, etc.; but for the benefit of those who have not these facilities we give the following directions.

Rain.

Cover the bottom of an ordinary flour sieve with paper and place it on a bass drum. Put two or three handfuls of shot in sieve and work it around on the drum, slowly or rapidly, to increase or diminish the intensity of the storm. This will produce a good imitation of a shower of rain.

Thunder.

Suspend a piece of sheet iron four or five feet long, fasten a handle to the lower end, shake it softly and slowly at first, then loudly and quickly. This produces an excellent imitation of the sound of thunder.

Lightning.

Where special scenery is used the appearance of forked lightning can be produced by having jagged lines cut in the horizon or sky of the background, and covered with a gauze the same color as the scene. When the stage is darkened a strong light passed quickly behind the lines will give a very natural effect of lightning. The easiest method of making sheet lightning is to use a flambeau torch filled with lycopodium. This torch also adds greatly to the effect in a fire scene.

Wind.

The sound of wind is easily produced by the whirl of an old-fashioned spinning wheel, turned slow or fast to suit the volume of sound desired. The shrill sound is well imitated by a small tin whistle. These two effects can be combined with excellent results.

Snow.

For a stationary arrangement to produce a very natural effect of a snowstorm, fasten a piece of ordinary sheeting, nine or ten feet long, to two batons. Perforate the lower edge with a row of holes about four inches long by one inch wide. Fill with white paper clippings cut very small. Swing it in flies with ropes, back and front. By raising

and lowering back end a shower of flakes will fall to the stage. To represent a snow scene realistically, cover the stage with a white cloth, and fasten white cotton to set stuff that would naturally catch snow in a storm.

These comprise the usual methods of producing storm effects. There are others requiring expensive and complicated machinery; but these given are simple, and will be found serviceable by amateurs and professionals as well.

Colored Fires.

The following recipes are guaranteed to give entire satisfaction, as they are copies of the ones used in the leading theatres. The ingredients can be obtained in any drug store.

Red Fire.

Nitrate of Strontia, 10 parts.

Shellac (coarsely ground), 3 parts.

Chlorate of Potash, 3 parts.

Green Fire.

Nitrate of Barium, 12 parts.

Chlorate of Potash, 3 parts.

Shellac, 3 parts.

Mix well. Use for a quick match to light these fires a strip of celluloid or a small amount of the chlorate of potash and pulverized sugar mixed in equal parts.

The Actor.

There is a trite but true saying—"Nothing good without labor." Let no amateur suppose that the art of acting can be acquired by dreaming over it. Success can only be attained by persistent study. Perseverance often brings what the world regards as genius. If there is anything in your part that troubles you, don't avoid it; don't leave it out simply because it is difficult to perform. Meet it and master it. Cultivate confidence in yourself. Many make complete failures by wanting this requisite. Hesitation is a sign of weakness, and to those who are thus affected we advise hard study and self reliance. Amateurs frequently have a tendency to speak too quickly—in short, to rush a part. In this way they often cut another performer out of his speech, and thus cause dissatisfaction. This rapidity

gives an air of bustle and unevenness to a performance whereas everything should move as if in well worn grooves easily and smoothly.

No rules can be given as to the best methods of studying. Different persons have different ways. Some memorize a part by reading it a few times; others require close application. One party may study by taking one sentence at a time, going from one to another, and returning to the beginning of the speech. Others re-copy the part and find it a great help to them. One of the best methods is to go carefully over a part three or four times just before going to sleep, and referring to it again immediately on awakening in the morning. Familiarize yourself thoroughly with the business of the part. Positions and business often suggest the lines that are to be spoken in connection with them. Don't fail to learn your lines correctly, so that you will have no difficulty in speaking them "trippingly on the tongue." Talent or even genius are of little avail unless you are perfect in your part. Forget that you have hands and feet. They will take care of themselves. Be certain that the person speaking to you has finished his lines before you begin to reply. Be careful to speak clearly and distinctly. So many of the plays of modern times and manners are now produced that many aspirants for dramatic fame, both amateur and professional, deem it unnecessary to pay much attention to the study of elocution. This is a great mistake. No one need let his everyday conversation be less natural because he has learned to speak correctly, to emphasize at the proper place, and to simulate by tones and cadences the various feelings and passions supposed to agitate the person portraying the character. Stage deportment must be free and void of all affectation. It is not possible to act with grace except by forgetting the audience and one's self. Strive to be natural. The performer who can make his audience forget that they are watching a play, who can cause them to feel for the time that they have before them a scene of real life, is the one who will receive their plaudits at the end, and whose artistic success is assured.

Costumes.

In the matter of costuming great care, and sometimes quite a little self-denial is required, for many performers, both male and female, are apt to desire to make their appearance in a costume that may be entirely unsuited to the part they are playing, and so odd in shape or color that it will contrast most unfavorably with the dresses of the rest of the company. To insure harmony in costume, where a dress piece is produced, it would be well to leave the entire ordering to some member of the company noted for his taste and knowledge in that line. However, as the writer does not consider costume plays adapted for amateur production nothing more need be said on this subject. Modern plays that call for modern dressing will be found the easiest to produce, and will in almost every instance give much the best satisfaction.

Make-up.

The classical Greeks of old enacted their parts with masks held over their faces. These had either a tragic or comic expression as suited the part, and the performer spoke his lines through a large hole where the mouth was supposed to be. There was no chance for facial display. The same lifeless stare would haunt the spectator throughout the performance, and would settle on the entire audience like monotony itself. The make-up of the actors of the last century, though materially modified and improved, was very crude compared with the beautiful and artistic work of our own time. This gratifying state of affairs is due principally to the perfection attained in the manufacture of theatrical wigs, grease paints, and other accessories to the stage toilet.

In the make-up for a theatrical purpose the first points of consideration are the size of the theatre, the intensity of the lights, and the proximity of the audience. A make-up that would be grand at the Auditorium or the Metropolitan Opera House would be a fearful daub at one of the smaller theatres. Where a heavy, deep line is required in a large theatre, one much lighter and less sombre in hue is sufficient to produce the same effect in a smaller house or in a parlor. Hardly any artist either male or female, uses any make-up nowadays except grease paint. In fact, the introduction

of this specialty may be considered as general, on account of its decided advantages over all articles formerly used for the same purposes. The two principal advantages possessed by grease paint are its matchless blending qualities, and its perfect resistance to the effects of perspiration, essential features not possessed by any of the dry make-up powders used heretofore. Grease paint comes in what is known as flesh colors and lining colors. By flesh color is meant the shade that is always first applied, and is the foundation color which distinguishes the negro from the white race, and both from the Chinese. The lining colors serve to draw the wrinkles and lines that indicate the age and character of the part portrayed.

The great point in using grease paint artistically consists in spreading the least possible quantity over as large a surface of the face and neck as possible. Cover the face with grease paint of the shade required for the character. Rub it well in with the hands. Next, paint the eyebrows and lashes either black, brown, gray, or white, as required. Now, take one finger and slightly charge it with red from the lining pencil and rouge the cheeks. The red for a juvenile character is always applied high on the cheeks, centering a little below the cheek bones, worked gradually up towards the eyelids, and blended in neatly, so as to merge partly into the flesh color previously applied. In making up for old men this color is worked lower down on the cheeks. In a juvenile make-up a little red below the eye brows increases the lustre of the eyes, and imparts to them an attractive brilliancy. Much care and skill are required to make up a youthful face in imitation of old age; and the novice must be prepared to expend time and patience in the endeavor, and should not be discouraged if the first attempts in this, as in other things, do not always produce the desired results. Study the face of an aged person, and note carefully the peculiarity of the wrinkles, the shading of the veins, and the general tone of the complexion. Whatever else may be neglected in make-up nothing will ever show so glaringly as a line representing a wrinkle drawn out of place, or out of just proportion. It must have no abrupt sides, beginning or ending, and must be put where nature herself intended to put a wrinkle. The actor should study his own face before a mirror; and few faces are so youthful that nature has not begun to leave her

marks, showing where the wrinkles will eventually appear. Follow these lines with the make-up and you cannot be far from right. To make wrinkles every one of the liners may be used except the red. The lighter shades will answer very well for small theatres and parlors; the darker ones are the only effective means in the larger halls and theatres; some make-ups at the latter places even requiring a judicious blending of black. The principal wrinkles on an old face are the horizontal parallel lines in the forehead, some in a straight line, and others slightly curved; the two or more short, deep, vertical lines between the eyebrows; the "crows-feet" running from the outer corners of the eyes; the deep wrinkles running obliquely from the inner end of the eyes; the wrinkles around the wings of the nose, running parallel with the last named; those beginning at the corners of the mouth and running slightly outwards and downwards; and lastly the elliptic line encompassing the chin. This last named feature may also be lined with two or three ellipses, one generally above and two or three others underneath it. To deepen a wrinkle and give it a bold relief a line of the white pencil is run connectedly alongside the original brown, gray, blue or black.

To alter the shape of the nose, or to make a thin face appear fleshy a composition known as nose putty is used. It should be covered after being put in place with grease paint, and blended in so that the places where it joins the face cannot be detected.

When the make-up is complete always cover the face with a light coating of flesh colored powder, which can be obtained from any dealer in toilet supplies. It removes the shiny appearance of the painted face, and makes it seem smooth and natural. Apply with a chamois skin or an ordinary powder puff.

Cocoa butter is an absolute necessity to every lady and gentlemen on the stage. It is a ready, clean and very handy means of removing the make-up without being obliged to waste half an hour drenching the head and face with soap suds. A few passes of a piece of this material over the made up surfaces will loosen all adhesive matter so thoroughly as to admit of being wiped off at once.

Wigs.

The art of wig-making has progressed most wonderfully in this country, and wigs for any character can be obtained for very little money. While we do not deal in this class of goods, we are always glad to be of any assistance to our patrons in purchasing for them.

See article under the heading "Theatrical Supplies" in another portion of this book.

Beards.

Beards can be bought ready made in almost every style that they are usually worn; but the best, and by far the cheapest, way is to make them out of stage wool. This wool comes prepared in strands. It is combed out until enough is pulled off to make the style of beard required. With spirit gum or Cooper's gelatine paste it on in sections. First, under the chin, next around the chin, and under the mouth, then the side whiskers, and lastly the moustache. The last is pasted on in two halves which meet under the nose, but do not altogether touch. Particular care should be taken not to put any grease paint or other make-up where it is expected to paste on beard or eyebrows, as they will not stick except to the natural skin.

There are some strong characters which need a virile expression, though no sign of beard is tolerated on the face, such for instance as Quakers, Monks, etc. Moreover, if a young actor is required to play the part of a man of thirty-five or forty years of age, and the instructions are to make-up with only moustache and goatee, as in a Spanish, Italian or French make-up, the rest of the face, where the beard usually grows must represent a shaven skin. In order to produce this effect shade the face with the blue liner, blended with the dark gray liner. This work must be done very carefully, as if too much of the paint is used, or if it is not properly blended, it will give the appearance simply of a dirty face, instead of the object desired. It is of course obvious that red, blonde or any of the lighter shades of beards do not require the above described treatment of the apparently shaven skin.

Negro Characters.

A small quantity of burnt cork is moistened in the hand, like soap, and rubbed over the face, ears, neck and hands. After this the lips, the cheeks and the outside of the nostrils are touched up with the red liner, the wig is put on and the work is complete. After the make-up is finished the palms of the hands are rubbed clean of the cork, to avoid blackening anything which occasion requires to be touched.

Chinese Characters.

The first thing is to put on the Chinese scalp with queues after which the face is made up with the Chinese flesh color. Then shade the eyelashes with the black lining pencil, ending at the sides with an upward angle; i. e., the upper eye lid must be shaded very heavily, and the lower only with a thin line, which, at the outer edge, must rise at an angle of about forty-five degrees, and meet and blend with the shading of the upper lid. The lips, cheeks and nostrils should be only slightly touched with the red liner; in fact the use of red in making up Chinese characters is altogether conventional, and only to heighten the effect on the stage. An application of the Chinese shade of powder to the face, neck and arms completes the work.

The Teeth and Mouth.

Persons of depraved tastes and brutal habits, whose features are supposed to represent their natures, can have the needed expression imparted by painting a strong line down from the corners of the mouth, while the lower lip should be given an enlarged look by painting it with the red liner. To give a semi-comical twist to the phiz it is only necessary to paint one line running down, the other up from the corners of the mouth. To give the mouth the appearance as if some of the teeth had come out, the teeth should be wiped thoroughly dry, then with a small brush apply Email Noir, a black liquid which is adhesive, and will dry as soon as applied. It is harmless to the teeth, and can easily be rubbed off with a towel. Shoemakers' wax is frequently used for the same purpose, and does nearly as well.

Scenery, and How to Make It.

While at the present time, almost all theatres and halls where dramatic performances are given are equipped with more or less complete sets of scenery, it is frequently the case that the proper mounting of a play calls for something of a special nature, and for this reason a few practical hints regarding scene painting may prove useful.

From a practical every-day standpoint, the paint used by scenic artists is common calcimine color, or to be more plain, dry color mixed with water with a little glue added to hold it on the canvas. Common whiting forms the basis of all scene paint, the proper color being added to produce the desired tint. The medium colors should be applied to the canvas first, and the light and deep shades worked in afterwards. It must be remembered that all these colors dry much lighter than they appear when first put on. It is well, therefore, to let a little of the paint dry, so that the artist can see just what the shade will be. A little practice will soon give one a good idea of what proportions to use in mixing the colors to produce the proper effects.

It requires years of deep study and hard labor to master the scene painter's art, but it is not difficult to paint many of the things that are often needed to complete the scenic equipment for a performance, that only requires for its construction a little self confidence and a slight knowledge of the rudiments of the art.

For instance, a stone wall may be required. This is easily made by stretching a piece of canvas over a suitable frame. Find a chromo or other colored picture in which there is a wall similar in design to the one needed. Note the prevailing color, and having mixed a sufficient quantity of paint, give the canvas a good priming coat. Let this become thoroughly dry so that you may be sure that you have the correct tint. It is then quite easy to lay off the form of the stones with a dark lining color; add a few touches of another tint to give the wall the appearance of age. Trace vines in green running over the wall at intervals, and give it a border of green at the bottom to represent grass.

All this is easily done if you have a good picture to work from. A brick wall is still easier, as the bricks are laid off in regular rows. A ground row to form the foreground for a body of water is another simple piece of work and is a valuable addition to a stock of scenery. A set house may be attempted after one has been fairly successful with a few of the smaller set pieces. In this case it is necessary, of course, to build the frame work with practical door and window, cover it with canvas, secure a good model, and you'll have little difficulty.

If a play is to be produced which calls for a special set complete, such as a blacksmith-shop, a cave, the interior of a mine, or any other scene out of the ordinary, get common unbleached muslin, have it cut and sewed the size desired, fasten it to the frame, find a picture of the same general design of the view required, mix your colors, and if you have any talent at all as a painter you will succeed in producing a scene which will answer every purpose.

A good assortment of scenery for an amateur club would be as follows: A parlor, chamber, kitchen, prison, wood, garden, street and horizon. Other scenes, of course, may be necessary for occasional use, but with these a company can easily find suitable plays to fit the stock on hand.

SECTIONS OF
THE COPYRIGHT LAW
OF THE
UNITED STATES

PERTAINING TO DRAMATIC LITERATURE.

BEING THE ACT OF MARCH 4, 1909

(As Amended by the Act of August 24, 1912)

Rights Covered by Copyright

Section 1. Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled,

That any person entitled thereto, upon complying with the provisions of this Act, shall have the exclusive right:

(a) To print, reprint, publish, copy, and vend the copyrighted work;

(b) To translate the copyrighted work into other languages or dialects, or make any other version thereof, if it be a literary work; to dramatize it if it be a non-dramatic work; to convert it into a novel or other non-dramatic work if it be a drama; to arrange or adapt it if be a musical work; to complete, execute, and finish it if it be a model or design for a work of art;

(c) To deliver or authorize the delivery of the copyrighted work in public for profit if it be a lecture, sermon, address, or similar production;

Note. Any citizen or resident of the United States is entitled to protection, so also is a citizen of any foreign country that gives American citizens the right to copyright their works under the same conditions it does its own subjects.

(d) To perform or represent the copyrighted work publicly if it be a drama or, if it be a dramatic work and not reproduced in copies for sale, to vend any manuscript or any record whatsoever thereof; to make or to procure the making of any transcription or record thereof by or from which, in whole or in part, it may in any manner or by any method be exhibited, performed, represented, produced or reproduced; and to exhibit, perform, represent, produce or reproduce it in any manner or by any method whatsoever.

Duration of Copyright

Section 23. That the copyright secured by this Act shall endure for twenty-eight years, * * * the proprietor of such copyright shall be entitled to a renewal and extension of the copyright in such work for the further term of twenty-eight years when application for such renewal and extension shall have been made to the copyright office and duly registered therein within one year prior to the expiration of the original term of copyright.

Protection of Copyright and Penalties

For Infringement.

Section 25. That if any person shall infringe the copyright in any work protected under the copyright laws of the United States such person shall be liable:

(a) To an injunction restraining such infringement;

(b) To pay to the copyright proprietor such damages as the copyright proprietor may have suffered due to the infringement, as well as all the profits which the infringer shall have made from such infringement.

Fourth. In the case of a dramatic or dramatico-musical or a choral or orchestral composition, one hundred dollars for the first and fifty dollars for every subsequent infringing performance; in the case of other musical compositions, ten dollars for every infringing performance.

(c) To deliver up on oath, to be impounded during the pendency of the action, upon such terms and conditions as the court may prescribe, all articles alleged to infringe a copyright;

(d) To deliver up on oath for destruction all the infringing copies or devices, as well as all plates, molds, matrices, or other means for making such infringing copies as the court may order,

Sec. 27. That the proceedings for an injunction, damages, and profits, and those for the seizure of infringing copies. plates, molds, matrices, and so forth, aforesaid, may be united in one action.

Sec. 28. That any person who willfully and for profit shall infringe any copyright secured by this Act, or who shall knowingly and willfully aid or abet such infringement, shall be deemed guilty of a misdemeanor, and upon conviction thereof shall be punished by imprisonment for not exceeding one year or by a fine of not less than one hundred dollars nor more than one thousand dollars, or both, in the discretion of the court,

Sec. 34. That all actions, suits, or proceedings arising under the copyright laws of the United States shall be originally cognizable by the circuit courts of the United States, the district court of any Territory, the supreme court of the District of Columbia. the district courts of Alaska, Hawaii, and Porto Rico, and the courts of first instance of the Philippine Islands.

Sec. 35. That civil actions, suits or proceedings arising under this Act may be instituted in the district of which the defendant or his agent is an inhabitant, or in which he may be found.

Sec. 40. That in all actions, suits or proceedings under this Act, except when brought by or against the United States or any officer thereof, full costs shall be allowed, and the court may award to the prevailing party a reasonable attorney's fee as part of the costs,

Sec. 62. That in the interpretation and construction of this Act, "the date of publication" shall in the case of a work of which copies are reproduced for sale or distribution be held to be the earliest date when copies of the first authorized edition were placed on sale, sold, or publicly distributed by the proprietor of the copyright or under his authority, and the word "author" shall include an employer in the case of books made for hire,

Sec. 63. That all laws or parts of laws in conflict with the provisions of this Act are hereby repealed, but nothing in this Act shall affect causes of action for infringement of copyright heretofore committed now pending in courts of the United States, or which may hereafter be instituted; but such causes may be prosecuted to a conclusion in the manner heretofore provided by law,

Sec. 64. That this Act shall go into effect on the first day of July, nineteen hundred and nine.

Approved, March 4, 1909.

What to Play.

The selection of plays is usually left to the business and stage managers, and as on this depends to a great extent the success or failure of the venture, a few words on the subject may not be amiss. The master dramatist Shakespeare said many years ago: "The play's the thing," and it is a fact that a good play badly acted will please where an inferior one presented by the finest company in the land will meet with failure.

In selecting a play it is well to choose one in which the interest does not center around any single character to the detriment of the remainder of the cast. Let every member of the company have an opportunity for good work. There will be less jealousy, the company will work in greater harmony, and the entertainment is much more likely to please.

Select a **play of modern life** that tells a story of contemporaneous interest. The public will sometimes go to the theatre to see a drama two or three hundred years old, but only when some well-known star produces it. They go to see the actor Irving, not the play "Hamlet," or the actress Julia Marlowe-Taber, not the play "The Honeymoon." People want to see characters in stage land who have thoughts, ambitions, joys and sorrows like their own. "The Merchant of Venice" was written for people who lived centuries ago. "The Henrietta" was written for people who live to-day. Therefore the latter play fills the theatres nightly, while the former frequently plays to vacant chairs. Shrewd managers in the business professionally realize the truth of these statements, and are constantly on the watch for something new. Hundreds of plays are produced in the United States every year, and while the majority of them fail, a few score great successes and make fame and fortune for their authors. The owner of a successful play jealously guards his property, and by every means in his power endeavors to prevent others from obtaining a copy of it.⁴ For this reason successful plays are never printed until long after they have ceased to be a source of profit to their pro-

ducers. The amateur, therefore, has found himself compelled to select his plays from the old and worn out book pieces, and if professional actors find it impossible to please their patrons with this material, it is evident that amateurs have even less hope of doing so. And here is where the **Chicago Manuscript Company** is prepared to be of assistance to them. This company has for the past fifteen years been in the business of dealing in manuscript plays, supplying to both professional and amateur companies the latest and most popular dramatic successes.

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Easily Staged, tell Strong Stories with an abundance of comedy and are free from suggestive lines or situations, making them desirable for production by permanent stocks and the better class of repertoire companies.

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The Call of The Woods. This is a play of the Canadian woods and tells a gripping heart interest story of a mother who is partial to one of her two sons. The favorite commits a theft and places the blame on his brother, who is then driven from home by the mother. The incidents following this act of injustice make up a play that is full of the rich red blood and drams in which the interest is sustained until the very last. Dave is a great leading part; Willis, a strong genteel heavy; the Doctor and Eben, comedy parts that are out of the ordinary. Flapjack, the old trapper, is a finely drawn character; Mrs. Hughes, the mother, good character part; Dorris, the college girl, a juvenile, and Hilda, the child of the wilderness, a charming ingenue. Sets are simple, cast, five and three, and this with a play of pathos, clean cut comedy, local color and a touch of sensation, makes a truly great offering for stock or repertoire.

Won By Waiting. A semi-rural comedy drama, two acts of which take place on a Vermont farm, two in New York. This play is new and thoroughly up to date; full of heart interest and abounds in wholesome, clean cut comedy. The dramatic situations are telling, the climaxes full of force and meaning. It affords excellent opportunities for the most exacting actors and holds the attention of the audience from start to finish. The characters are admirably drawn. Andy Marcoe, the young country boy is an excellent heroic lead. Bud Fisher, a rube comedy similar to Hi Holler. Hiram Marcoe, the farmer, and Col. Douglas, the New York Banker are great character parts. There is also a good genteel heavy. The female parts are, a sweet, motherly old woman, emotional lead and a refreshing type of ingenue. The sets are easily arranged as nothing special is required, yet they can be elaborated and made picturesque. An excellent opening or feature bill.

(2031)

Ishmael. A new, powerful and clever dramatization of Mrs. Southworth's celebrated novel. The strange dual nature of the heroine, Claudia, is given rather more prominence in the play than in the book, and drawn with dramatic adroitness and considerable audacity, forming a rare example of the new drama of metaphysics, made popular by "Dr. Jekyl and Mr. Hyde," "Trilby," and lately by Belasco in his production of "The Case of Becky." Claudia is made a winsome and lovely girl, whose character shifts inexplicably from the extreme of sweetness to one of hard and almost impish perversity, which yields eventually, however, to the power of love. The part offers splendid opportunities to a clever actress. Of the other parts, Ishmael is a good juvenile lead, Ben, light comedy, Bee, a charming ingenue, Lord Vincent and the adventuress, Faustina, excellent genteel heavies, while two added characters, Walsh and Reilly, typical politicians, are capital character comedy parts. Cast, five men and three women. Scenery, 1 exterior, 2 interiors. easily arranged. (2037)

Thorns and Orange Blossoms. A four act comedy drama.

A faithful dramatization from Bertha M. Clay's novel of the same name. The theme is a string on which any dramatist may play as many tunes as he pleases and never weary an audience. There is a vital compelling force behind it--the force of stern conviction. While not less a drama of heart, it is a faithful transcript of actual life. There is action in every line of the story. A vein of light comedy is the key note of the humor, played by a light comedian and ingenue. These parts are "Corkers". This is a great bill, splendid for an opener. It has a strong after draft. A splendid line of characters, each one a feature. Elegant dressing, There is one special scene, snow effect, church illuminated. A big 3rd act. Cast six males (double 5) and three females. The characters are--Males, juvenile lead, genteel heavy, light comedy, (an American reporter) high-class comedy old man, (a Bishop, Church of England), two character bits female emotional lead, ingenue, grande dame. (1997)

Dora Thorne. An entirely new dramatization of Bertha M. Clay's famous novel. It retains all the intensely dramatic situations of the book, and is the best version on the market. Dora is an emotional lead that affords opportunities for rising from childish simplicity and innocence to tragic heights of outraged womanhood. No less important is Lady Charteris, who bears in silence the insults and accusations arising from a misinterpretation of her friendship for Dora's husband. She is **not** a heavy, as in ether versions. Lillian is an ingenue of the highest type, one moment a revelation of philosophical maturity, the next a rippling stream of wit and humor. Her co-worker, Andrew, is an American correspondent, and a gem of light comedy. Stephen is a sweet old man; Ronald a manly lead; Ralph a natural heavy, and Lord Earle a great type of English aristocrat. Cast, five and three, with sets simple or elaborate, as desired; dress that is modern and rich; story that is human; characterizations true to life. There is no better opening or feature bill than "Dora Thorne,"

The Cowboy Sheriff. A Western comedy drama that is replete with dramatic situations. It is not a "shoot-'em-up" type of Western play, but rather one with an intense and gripping heart story, that is carried over by characters so well drawn and true to life, that one seems to fairly live in Western atmosphere. The play is a worthy rival of "Arizona," "The Virginian," and others of that class. The situations are brought about in a natural manner and accompanied with quick, decided action that keeps the play moving continually to a happy ending. A strong feature of this play is the abundance of bristling, clean cut and breezy Western comedy that eliminates all possibility of there being any dull and dead moments. Cast is six and three, but a consistent double makes it five and three. A romantic male lead, emotional woman, winsome ingenue, and strong character parts makes it a play that will add strength to any repertoire.

(2076)

Her Legal Prisoner An unusually strong play with a touch of melo-dramatic life, that carries a heart-interest story from the moment the curtain rises until it falls on the final act. It contains no stereotyped jail breaking scenes, nor impossible situations, but is a plot cleverly written and unravelled by a series of dramatic situations fairly teeming with life and sustaining interest. Eugene Moore, a Northerner, is an excellent juvenile leading part, Colonel Randolph, a peppery old Southerner, heavy, and Sandy Mackay, the tramp who holds the key to the entire situation, and who finally by direct appeal to his manhood, sets matters right, is a star part. Hazel Randolph, an emotional lead, Mrs. Jones, a magazine writer, excellent comedy part, and Kitty Randolph, an ingenue. The cast is six and three, which by a double in first act, is made five and three. Sets are simple but can be elaborated. The play can be recommended as a strong opening or feature bill. (2091)

The Lady Detective. A new and sparkling comedy with a story of sustained interest and abounding in point and mirth provoking situations. This play is the latest thing in the mistaken identity idea, but does not depend on strained conditions, fancied resemblances, or other fossilized expedients worn threadbare by comedy constructors. It's progress is marked by naturalness, it's scheme is thoroughly consecutive, although rich in humorous surprises. The cast includes but four males and two females - every role "fat" to the oleaginous limit. Moses Midas, the millionaire, masquerading as Mr. Bull, might easily be styled a star part. Alonzo Stagg, the college athlete, house detective of the Ocean Hotel, brimful of opportunities for a dashing leading man. Jack, excellent juvenile; Percy Vernon, the "old beau;" Anna Money, the heiress, and last but not least—Trixie Conn, the lady detective, unlimited in possibilities. There are three acts, played in two sets; nothing special, "The Lady Detective" will be found most desirable among feature bills required by short cast companies.

(2133)

"The Old Folks At Home," A rural comedy in four acts. This play is close to Nature, telling a story of farm and village life. The author has constructed a drama that appeals to those who enjoy entertainment that breathes the "Simple Life." The characters are human and faithful representation of men and women who are to be found in rural communities. Honest to the core and refreshing as new mown hay. The action is dramatic and leads to situations that reach strong climaxes and natural heart throbs. An excellent play for repertoire companies and ambitious amateurs. It is pure in diction and "clean cut" in incidents. No special settings. Every day characters. Cast, six males, (double 5) and three females. The characters are: Males, juvenile lead, genteel heavy, strong old man, light comedy, country boy and juvenile "bit." Females, juvenile lead, soubrette, character old woman. (1962)

At Magdalena Bay. An up-to-date comedy melo-drama of surpassing interest, having its scene in Lower California. It is rich in romance and abounds in atmosphere. It is full of animation and power and not only holds an audience because of its vivid pictures of the stirring events of contemporaneous history, but also because it is a play of primitive passions - a drama for all time. There is a wealth of delicious comedy to relieve the intense action, and the parts in cast are admirably contrasted and give everyone in the ordinary company a chance. There is a dainty ingenue lead of the "Rose of the Rancho" type, a dramatic heavy and a most laughable character woman. The male roles are an excellent lead of the heroic type, a splendid light comedy, genteel and character heavies and good juvenile. Cast includes five males, three females. Scenery simple, can be elaborated. Producing managers who are looking for a play which embodies in dramatic form the intrigue and violence in the present Mexican situation, had better take a look at "Magdalena Bay."

(2000)

Our Candidate. Comedy drama, sometimes called "Grazebrook Farm." This is a charming play, quiet in tone, intense in interest, with a comedy breeze that is refreshing in its quaint humor. The ingenue lead is a fascinating character and holds the interest through the many phases of her career. The settings are easily arranged. Costumes modern and opportunities for display. An excellent bill for repertoire. Cast, five males and three females. Male characters are, juvenile lead, old man lead, juvenile dude, eccentric comedy; females, ingenue lead, soubrette and heavy.

The Peacemaker. This is the latest and best of all plays, having as a back ground the struggles of labor. It is a domestic drama told so simply that a child could easily follow its threads of interest, but it is full of variety and charm. It possesses a strong and reasonable love story, a most intense plot and an abundance of comedy. It is instinct with human nature, and its pathos is sustained. If it be true that good parts make good actors, then all the members of any average company representing "The Peacemaker" will certainly show to great advantage. The climaxes and curtains are immense. There is a strong male lead abounding in distinction and manliness. A feminine lead, ranging from the daintiest ingenuousness to transitions of emotional force. An excellent second man can be played by heavy or juvenile; two strong characters, heavy and comedy, and good light comedian. The two remaining comedy parts are an eccentric comedy stenographer and a lovable character. The cast includes five males, three females, (no doubles.) "The Peacemaker" makes good every time and everywhere. (2064)

Her Second Husband. A four act comedy drama with a cast of four and three. The play has several features that are novel and strongly dramatic. It is of the emotional class, yet free from mawkish sentiment. The comedy is thoroughly modern and carries the weight of the action and situations. The story in brief: Her first husband, a convict, whom the wife believes to be dead, appears on the scene. The complications, comedy, heart and dramatic situations are woven in a natural composite picture. There are four light comedy roles, two males and two females that are charming. The leads are excellent. Elegant dressing, easy sets. The four male characters are: Juvenile lead, juvenile, light comedy and genteel heavy. The female characters are, juvenile lead, ingenue and comedian. (1972)

Clouds and Sunshine A rural comedy drama in four acts that has a gripping heart interest. This is a modern play built on old lines, with several novel comedy features. A great opening bill. A sketch of the story: The persecution of the "school marm" by the village gossips. She is protected by the minister. The theme and type of characters are the old familiar ones that never die in popular favor as they strongly appeal to a lady audience. The play has all the elements desired. A pure dramatic story, abundance of "rube" comedy, splendid curtains, easy sets, a cast of five and three. The characters are: the young minister, the city man, the old mischief maker, the country boy, the ex-convict, the school teacher, the gossipy old woman, the lively country girl. (1990)

A Struggle For Life. A play with an exceptionally strong plot and story dealing with the trials of Frank Holmes, a young broker's clerk, who is in love with Irene Lamont, his employer's daughter. Walter Foster, the heavy, through jealousy of Frank, commits a forgery and murder and fastens the crime upon him. Irene, to avenge her father's death offers large rewards for Frank, but is later made to see he is not guilty and then assists him to escape the officers and prove his innocence. This being brought about and the guilt of Walter established by Dick Whitney, who poses as a German baron, and Judge Digby, a character comedy. Every character is clear cut and distinct, and there is an abundance of comedy furnished by Dick, the Judge, Mrs. Durant, a title hunting mother and her daughter Dorothy. Play with five and three (one double) and is full of active, bright dialogue and quick, decisive climaxes. No special scenery required. (1995)

Under Arizona's Skies. A breezy western comedy drama that has its locale on the borders of Arizona and Old Mexico. There is a love theme that is human, with dramatic situations that are intensely striking, romantic and picturesque. The vital characters are in a whirl of moving pictures that are consistent, natural and picturesque, telling a story that thrills and interests. The character comedy creations, "Freckles" and "The Parson," are a scream. The play has the types of characters that appeal to the average American. Easy sets. Cast, six males, (double five) and three females. Characters are, strong male lead, genteel Mexican heavy, romantic Indian, two comedy cow punchers, Western sheriff. Females, ingenue lead, heavy lead, character woman. (1866)

The Man of Her Choice. John Brand by name, is a character of frankness personified, set among a galaxy of engaging and interesting personalities, around which is woven a web of sustained and contemporaneous interest. The play itself is romantic, yet real; idyllic, but thoroughly practical. Its action moves with celerity, and incident follows incident easily and naturally. "The Man of Her Choice" is a play which is a happy admixture of delicious comedy and heart story. It is sympathetic, atmospheric and full of human vital qualities. John Brand, the leading male role, the young civil engineer, and Madeline, who has "the choice" are both worthy the efforts of star players. Mrs. Fogarty, who keeps the hotel—an excruciatingly funny character; Evelina, an excellent ingenue; Herbert, the egotistical musician, a novel character juvenile; Nelson, great heroic juvenile; Con. Creet and Mole, character comedians of unbounded opportunities. Scenery simple, can be elaborated. Cast, 5 males, 3 females. "The Man of Her Choice" is well worth exploiting.

The Chauffeur. A comedy of the highest class, and while possessing a wealth of incidents and mirth compelling situations it has a plot of interest and suspense. It is flawlessly constructed and every character is a gem. Its leading role is that of a young German nobleman who plunges into a circle of the newly rich at Newport in order to win the girl of his heart. There is woven into the web of his many laughable adventures, a thread of sentiment which serves to invest with a dramatic coloring what otherwise would be styled pure comedy. The parts, which number eight, five males and three females, can truly be called "actor proof." Characters, a young German nobleman. Lieut. of the U.S. Navy, a parvenu who used to make soap, an English lord, a gilded youth, a true American girl, a "fluffy ruffles" girl, an elderly lady of the vulgar rich type. The settings are two interiors and one exterior.

A Tenderfoot's Turn. A romantic drama in four acts. The play is picturesque, and tells a story of Old Mexico and Texas. This is a stirring drama, strong in plot, quick in action, and full of character. It has a Western tinge of characterization, but is away from the beaten path. A romantic play with new ideas, new situations, new development of old characterizations, and full of dramatic situations. The production can be easily staged, yet has every opportunity for picturesque dressing, scenic and musical display. Cast, six males, (doubles five) three females. Male characters are, a romantic gambler, a Mexican dandy, a Texas ranger, an Indian, a ranchman, a young Texan. Females, a juvenile lead, a romantic senorita, and German character.

This is one of the best of Western plays and has been used under the following titles: "A Gambler's Romance," 'On the Frontier' and 'A Mexican Romance.'

St. Elmo, or The Saving Grace. This is the very best dramatization of Augusta Evans' celebrated and world famous novel of St. Elmo, which is having such a vogue. The action of this version is compact, consecutive and consistent. The adapter has constructed all the dramatic incident of the book, and has interwoven with it many new situations of heart compelling interest, joined with a wealth of excellent comedy, and has compressed all in an enjoyable and most "actable" play. This drama will be equally entertaining to those who have never read the novel and the most devoted admirers of the gifted authoress. It is constructed in four acts; there is one set to an act. The scenery is simple but can be elaborated if desired. The play depends on its dramatic action and not on special scenic effects. The cast is six males and four females, which may be reduced by a double to five and four. St. Elmo and Edna are both "star leads." There are excellent juvenile "heavies" for lady and gentleman, a sparkling ingenue, excellent light comedy, a grand old man and other striking character roles. This version of St. Elmo is well worth while. It is bound to please any and all classes of play goers.

We have also a special dramatization adapted for the use of Companies of more limited casts, and in which all the salient virtues of the above celebrated version are preserved. This is not a clumsy cut-down, but a re-write by same dramatist. Can be done by cast of four males and two females.

Boss of Z Ranch. A comedy drama in four acts. The story deals with life in Arizona; the incidents are faithfully drawn. A true romantic picture of the "cowboy." A melo-dramatic story with an atmosphere of refinement. The situations are stirring, not lurid, and the comedy is clean cut, natural human types of the West. The settings are simple, yet will permit elaborate arrangement. Cast, five males and three females. Characters are, juvenile lead, genteel heavy, light comedy, character comedy, Mexican heavy. Females, juvenile, ingenue and old lady.

Kentucky Sue. A powerful, absorbing play of the Kentucky mountains, in which the characters are so finely drawn that the auditor feels he has really lived among and known them. He smiles at the joys, sympathizes with the sorrows and rejoices at the happy ending. Clem Mason is an admirable character lead; Kenneth, an excellent heavy; Roberts, a typical mountaineer; Gus, an inimitable comedy part that is a laugh from start to finish. Nell, a juvenile, and Sue, the star role, combining the vitality of a soubrette with the tenderness of an ingenue. The scenic arrangements are simple, there being two mountain landscapes and an elaborate interior and kitchen. Every act is teeming with bright dialogue and quick action. The situations are natural and work themselves to a happy ending in a clear, concise manner. This play requires a cast of only four and two, (no doubles) which makes it an admirable bill for one night stands or repertoires with small cast. (2142)

Note: We also have a version of this play calling for a cast of 3 ladies and 5 men. It is naturally an improvement on the 6 people version, as the matter added is in the nature of character comedy giving atmosphere to the play. The Ackerman & Quigley Co. of Kansas City, has special printing for this play.

An American Drummer. An Irish comedy drama in four acts. The scenes are laid in Ireland. Sensational and melo-dramatic in incidents, with a story full of heart interest. The novelty and pleasing feature is the introduction of an "American drummer." This character has all the breeze and hustle of his class, and is the central figure among the trials and conflicts incidental to weaving a story that depicts the life of an Irish peasant. This play will interest those looking for an Irish drama with a new feature. It is adapted for repertoire companies and amateurs. Easy sets. Full cast, six males and four females; doubles for three or five and two. Can be done by four and two.

Beyond Pardon. Suggested in theme by Bertha M. Clay's celebrated novel, but a brand-new play in construction and stirring incidents, and rich in its abundance of original comedy. Its story—American—is of compelling interest. There is not a dull moment in its development; its characters do something worth while all the time. Though thoroughly up-to-date and well up in what is termed the higher class of plays, its action moves with the celerity of melodrama. It is thoroughly clean in tone and teaches an obvious moral lesson. It is confidently expected that "Beyond Pardon" will duplicate the success of "St. Elmo," financially. It is the best opening bill offered for some time. Its cast includes four ladies, (double to three) and six males which double to five. There is an admirable heroine, and excellent masculine lead; splendid light comedian and ingenue, great heavy, and characters male and female. Can be elaborately or simply staged; nothing special. "Beyond Pardon" is well worth consideration. (1815)

Her Lord and Master.—Society Comedy-Drama in four acts. While the play does not resemble Bartley Campbell's famous success "Fate" in story or in character, it is of the same general style. The emotional interest is intense, the comedy element unusually strong, and the sensational features make it equally attractive to the gallery and the parquet. The story centers around "Mildred Page," an excellent role for an emotional leading lady, her scenes calling for light and shade in their enactment, with very effective climaxes. In one act she assumes the disguise of an old hag. Part calls for handsome costuming. "Tommy Bean" and "Dickey Dodd" are two typical "chappy" boys, who cause unlimited laughter. "Bertie, the Lamb," in "The Henrietta," is a similar part. "Nancy," a product of the city streets, is the rough soubrette; "Andrew Temple" is an old man on the "Dunstan Kirke" order. "Hungry Crowe" and "Chicago Jack" are two "knights of the railroad ties." It is an ideal opening bill for the better class of repertoire companies. Six males and three females are required. No special scenery necessary.

The Minister's Child. A comedy drama in four acts. A play that has a pure and wholesome environment, with a coloring of intrigue. It is the "old, old story" A woman's devotion and a man's indifference. He wanders from the fold and falls amidst the snares of a great city. His final redemption is a woman's love. The comedy is brilliant and the dramatic action consistent, with strong heart throbs that are not strained to reach an effect, but are created in a purely natural manner. A beautiful play, giving opportunities for elegant dressing, and lavish display settings. An excellent repertoire bill. Cast, five males and three females. Males are, juvenile lead, genteel heavy, light comedy, second genteel heavy, old man. Females, ingenue, comedienne, emotional adventuress.

Mother and The Boys. A four act comedy drama telling the story of two boys who are equal owners in a run down farm. One boy chooses to try his fortune in the city while the other stays with the land. The former quickly goes to ruin among the bright lights and temptations of the city, while the other following scientific farming, rises to affluence and wins the girl of his choice. The love of one brother, in contrast to the neglect of the other for the widowed mother, forms a pathetic theme that is relieved by the rich, wholesome comedy that runs throughout the entire play. There are many chances for the display of histrionic ability and a number of new and novel features are introduced in such a manner that any number of people may be used, each having an important part in the play. The cast calls for ten men and seven women, but can be done with less by some of the parts being doubled. No special scenery is required. We cannot recommend this play too highly for the use of amateurs desiring a play with a moral and a good object lesson.

(2435)

Thelma.—A new version and undoubtedly the best dramatization of Marie Corelli's ramous novel, which in story, incidents and characters it follows closely. This play is worthy of the attention of high-class stock and repertoire companies. Under a competent stage director the play can be altered to any demands as to scenic arrangements and size of cast. There are many opportunities for splendid scenic and electrical effects. Costumes, Norwegian and English. Cast: nine males (doubles, seven), five females (doubles, four). Smaller companies can omit one or two scenes (which will not hurt story) and do the play nicely with five and three.

Good as Gold. -A strong play of western mining life abounding in thrilling situations, and full of good natural comedy. A play that tells an intensely interesting story, in a manner that holds the attention of an audience from start to finish. This play will prove an addition to any repertoire, as it is a thriller, without being impossible inconstruction. The characters are a romantic leading juvenile part for man, great character comedy old man, two strong rough heavies and one emotional character part. Ladies are good juvenile lead, old woman, and strong character comedy. A rough soubrette (irish.) Play is one well suited for use as a saturday night bill, or for air domes. (2024)

Daughter of Erin, A.—An Irish drama in four acts. Cast six males, four females. An up-to-date play that is strongly recommended to all desiring a real Irish comedy, devoid of blood and thunder, red coats, evictions and other stereotyped features. The plot is consistent and naturally developed; comedy and pathos are intermingled in a pleasing manner, and each act has a surprising and an effective climax. Scenic effects may be made a feature, although nothing of an elaborate nature is necessary.

Divorcons.-- A powerful satirical comedy in three acts, from the pen of Victor Sardou. The atmosphere is French. The theme the divorce question. The comedy is excellent. The story contains the elements of deep human interest. A young and vain wife dreams she is neglected by her husband and encourages the attentions of a young officer, and plans to secure a divorce and marry her lover. The faith of the husband in his wife is supreme; it never falters. By a clever artifice he shows her the fallacy of her argument and the shallowness of her lover, and in the end wins her affections. The sets consist of three handsome interiors. Cast, seven males and three females. Principal characters are leading ingenue, middle age light comedy male character, and juvenile. The remainder are character creations. Play can readily be cut to five and three.

The Gold Diggers. Comedy drama in four acts. A breezy Western cyclone telling a story that possesses qualities that rouse interest and demand generous recognition from lovers of melo-dramatic situations. The comedy predominates and is nicely woven among the threads of the love story, forming a harmonious series of "rapid action" creating pictures that call for a "third curtain." The scenes are laid in Arizona. Cast contains great comedy Jew and soubrette! Settings simple. Cast, seven males, (doubles to five) three females. An excellent play for repertoire companies. This is a "boiled down" version of "The Goldfields of Nevada."

That Boy of Barker's: Domestic comedy in four acts. While the story of the play is one of considerable interest, its greatest merit lies in the humorous manner in which it is told. It may be described as a farcical comedy with dramatic climaxes. The characters are of a rural type, the principal ones being a farmer boy (stage role), two giggling country girls, an Irish boy, a tramp, and an old woman whose tongue never tires. The full cast is six males, four females. No special scenery

The Banker, The Thief and The Girl. A modern melo-drama, dealing with the different phases of life on the great East Side of New York. A play full of snap and go, that tells a thrilling story that will hold an audience from the going up of the curtain on the first act until it falls at the end of the play. A splendid play for a Saturday night offering. Lots of sensation—lots of comedy. Plenty of thrills, and last, but not least, a consistent story well told. The characters are an excellent lead and heavy, good heroic comedy lead, (detective) unusually good character and light comedy. Easily produced. Cast, six men and three women. Full line of pictorial printing at Otis Lithograph Co., Cleveland, Ohio. (2088)

Why Lindy Ran Away. This is a new comedy drama of laughter and tears, and one that touches every cord of human emotion. Lindy, who is dominated by an unreasonable father, is a part that affords the widest scope for histrionic ability, since she goes from the light heartedness of a mountain girl, to the very height of emotional womanhood. Abner Lane, her father, is a strong character part, with individuality, and is in marked contrast to the sweet, self sacrificing Martha, the wife and mother. Wes Blake, the mountain youth, and Mrs. Mayfair, an authoress, are comedy gems of the first water. Nate Hardy, the miser, is a capital comedy heavy, and Alfred Austrian, the civil engineer, is a fine juvenile lead. The cast calls for five and three, but can easily be played with four and three. It is a play that is full of merit, every character finely drawn, a story of heart interest, and in all a play that will appeal to the masses. (208)

Work and Wages. —Sensational drama in four acts. One special set required, the exterior of iron works. Heroic male lead. Excellent rough soubrette and low comedy parts. In industrial centers the play is uniformly and extraordinarily successful; in other communities it succeeds on its own merits, because it contains all the elements of popular success.

Wife in Name Only, or A Girl's Mistake. A dramatic gem in four acts. The motive is true, of intense nature, and is brilliantly handled. The story is thoroughly American and natural. The dramatic elements are artistically woven into a truly great play that possesses heart interest, intense pictures that are striking and free from inconsistency. The comedy is pleasing, bright, modern and of the type that appeals to intelligent and cultivated people. A feature bill with strong male and female leads. Splendid opening play for repertoire companies. A strong attraction for stock, no matter of what class. Easily produced. Permits of elaborate stage settings, and modern elegant dressing. Full cast, six males and three females. Can be played with five and three, (one double) also four and three, (two doubles.) The doubles are legitimate and easily made

Fool of Fortune, A.—Comedy in four acts. Locality, Chicago. A play of the times (to-day), in which the intrigues of the Stock Exchange and the schemes of the promoter are related in a vivid manner. Not a dull moment, action lively, dialogue crisp and full of delightful comedy of modern constructions. Sets, interiors. Good stock and repertoire bill. An excellent play for amateurs. Cast: five males, three females. Male characters are: light comedy lead, light comedy juvenile, heavy old man and character comedy; female, ingenue, juvenile and character old woman.

A Soldier's Sweetheart. Frequently called "Our Irish-American Cousin." A sensational comedy drama in four acts, with cast of two ladies and six men, which by easy doubles and some changes may be reduced to four and two. This play is one of the best of the short cast pieces, is easily staged and always gives the best of satisfaction. It tells a strong story. The star part is a typical light comedy Irish character strictly up-to-date. The other characters are a genteel heavy, good old man, leading juvenile, good part for leading woman, and excellent soubrette. Play is well adapted for amateur uses.

The Whirlpool. A comedy drama in four acts. A semi-Western play. The action of the first act takes place in New York (society atmosphere) the three following acts in Montana. The story is intensely and strongly dramatic, possessing a natural heart interest and ending of acts which are striking and of the type that "go." The comedy has two shades—refinement, and that wholesome Western flavor. This play has the elements so much desired—refinement, strong in acting points, breezy comedy, coupled with rough and ready cowboy realism. The leads are especially strong. No special settings. Cast, six males, (easy double five) and three females. (1980)

What A Woman Will Do. A comedy drama in four acts. A play of contemporaneous interest and suspense which does not cease until the final curtain. It has all the elements which go to make up the real and successful play. Its profound intensity of action is relieved by brilliant comedy. Pathos and surprises abound. Each and every part is a natural characterization and finds its prototype in life. This is a drama in which there is always something doing. It has a Western flavor mixed with Mexican picturesqueness, a line of characters that are strong and marked with individuality, and "all star" list. Stock and repertoire companies will find this an excellent bill. Two sets, one interior and one exterior. Cast six males (doubles five) and three females.

Lena Rivers. A comedy drama in four acts. This is a faithful dramatization of Mary J. Holmes book of the same name. The story has been woven into a pretty dramatic acting play. The quaint sympathetic atmosphere and charming love story are retained, the comedy embellished. The play is easily staged, and will always find warm admirers from those who seek the drama in its purity. Cast, five males and four females, (double three.) Grandma Nichols doubles Mrs. Graham.

SELECTED LIST OF PLAYS

That are particularly suited to
the requirements of

Schools and Colleges
also

Amateur Societies

The following plays are especially recommended.
They call for little or no special scenic effects;
they are pure in tone and contain nothing to offend the most refined audiences. They are not what are commonly known as amateur plays, but include some of the best and most widely known dramatic compositions of modern times.

The Breadwinner. An exceedingly clever story of every-day life and common people. A powerful protest against the spread of the divorce evil. An answer to Patterson's great pro-divorce drama, "Rebellion." Fred Miller, a young mechanical genius, is happily married, but has grown discouraged by the repeated failure of a favorite invention, and on the death of his baby girl, he loses heart. He neglects his wife, who attempts to carry on the home by giving music lessons. The young husband descends lower and lower, and to obtain money pawns various articles he takes from the house. In a fit of desperation, he mortgages the wife's only possession, her piano, with out which she is unable to continue the home. This proves to be the last straw to the young wife's forbearance, and when the mortgagee comes to claim the property, she rebels. A quarrel follows and the husband leaves in anger. She then obtains a position in a department store where she meets dangerous companions, whose temptations are more insidious than open sin. To the neglected wife the glimpses of this new life are especially appealing, and the tempters seem fair to win, but she is saved by a lovable priest, who comes to the rescue at the fateful moment. A long sickness follows, during which the young husband, aided by the same priestly influence, redeems himself, the invention becomes a success and with prosperity comes the desire for reconciliation. At first the young wife refuses, but the priest pleads the divine theory of forgiveness and all ends happily. The characters are all good, the priest especially so. The adventuress and the man about town are living types of a dangerous class found in all large cities. The young husband and wife are capital leads. Zach, the furniture mover, and Mary, the heroine's fussy but devoted aunt, are good character parts and "Billy" is a splendid youth part. Cast, five men and three women. Scenery, one plain and one fancy interior.

(2050)

College Boys. A real college play, that teaches a powerful lesson of sterling honesty, and the friendship and loyalty to ones college and classmates. Arch Stanley, the son of a college professor, has been entrusted with a sum of money, raised for the relief of the widow and orphan of a janitor, fatally injured in the service of Elmwood college. While on his way to deliver the same, he meets Walter Addison, a confidence man, whom he regards as a friend, not knowing his real character. The boy is persuaded to visit the latter's room, where he is robbed of the greater part of the money. He delivers the rest to the widow, taking her receipt, of which he is robbed later by Addison. Arch, keeping his secret, returns to college, and attempts, by saving his allowance to make up the lost money. Some time after, Addison visits the college and attempts by threats of exposing Arch to his father and classmates, to force the latter to accept him as guest and present him to Madeline Morris, an heiress, to whom Arch is practically engaged, and upon whose wealth Addison has designs. Arch, at first refuses, and confides in his chum, Ed. Seymour, the captain of the ball team. Ed. immediately becomes his friend's champion, advises apparent compliance with Addison's terms, but arranges plans to insure the latter's ultimate defeat. Ed openly announces his intention to Addison, and the affair rapidly develops into a battle of wits between them. By a clever turn of events, Ed. succeeds in completely defeating Addison, and drives him in disgrace from the town, at the same time preserving Arch's reputation. Ed and Arch are unusually good juvenile leads, and Addison a powerful genteel heavy part. The comedy, of which there is an abundance, is wholesome, clean thoroughly up-to-date, without insinuation or jibes at college institutions. "Fat," "Shorty" and "Porky" are real boys, not the inanities generally offered as students. Nellie, Nancy, Madeline and Grace are naturally girlish. Zeke, amateur actor and chore boy at boarding house, is a gem, and Susie, maid-of-all-work, is a splendid part of the "Sis Hopkins" type. "Lazy Ike" the tramp, who assists in Addison's downfall, is a natural philosopher, and proves that the "Knights of the Road" are not always as black as they are painted. Mrs. Pilsen, who runs the boarding house, is an excellent character part, and the Professor and Colonel Seymour are good old men. Cast: 10 men and 6 women. Any number of others may be utilized as chorus or auxiliaries. The piece may be played either as strait comedy-drama, or as musical comedy, as opportunities are offered for introduction of songs and specialties. Scenery required, very simple. A college campus, for which an ordinary landscape or garden may be substituted. A plain old fashioned interior, and a rough interior of "gym," for which a plain chamber may be used, supplemented by apparatus from regular "gym." (1964)

The Disappearance of Dora. One of the prettiest comedy offerings for many seasons. Simply and charmingly written, yet with a vein of satiric humor irresistible in its blunt, straightforward truth. Dora, the motherless daughter of Cornelius Knickerbocker, the great steel and copper magnate, is reared in the magnificent solitude of their country home by her worldly aunt. Her education has been entrusted to an old German professor, a former tutor in the Imperial household. He is an idealist of highest type, a believer, in the theory, of the simple life. Dora, lonely, romantic girl, has accepted his theories, and grown restless at her almost regal life. She is anxious to go out among the humbler people and spread happiness and contentment. Her opportunity comes when her aunt tries to force her into marriage with an imbecile member of the British aristocracy, and Dora persuades the reluctant professor to run away with her. They go to a village in New Jersey where Dora tries her theories of universal happiness. The result is a series of laughable and almost tragic happenings, from which the now homesick girl, shocked and humiliated at the hypocrisy and ingratitude of her pensioners, is rescued by her father's junior partner, who loves her, and whom Dora herself unconsciously loves. There is, of course, the usual happy result. The cast, which is a long one, does not contain a single poor part— even the "bits" are excellent. The characters are all types—Dora, naive, unsophisticated, honest, lovable—her attempts to "do good" create the tenderest interest—no better girl part ever written. The money-mad father, the worldly aunt, the old professor, delightful in his ignorance of practical life, the sly old veteran, his slatternly grand daughter, the colored maid who resents her "Missie's 'sociating with such low white trash,'" the minister's fanatic wife, the blustering country sheriff, etc. The play is especially well adapted to the use of colleges, schools and amateur societies, as well as to professional companies. Costumes modern. Scenery required, an elaborate drawing room and a plain cottage interior.

The Fourth Waltz. Comedy drama with songs. Our latest and prettiest offering for colleges, girl's schools and amateur societies. A story as light, as dainty and as exquisitely developed as that of Barrie's masterpiece, "Quality Street." The locale is American—a small town in Eastern Ohio, and the characters are almost photographic sketches of the types invariably found in "villages off the map." The play fills a popular demand, in that it offers a large number of parts for girls. The cast is ten female and only four male parts. All the parts are good, worthy of careful study, and not mere "fill ins" to support the leads. Martha is an old fashioned girl, dangerously near the line of "old maid-hood" and lovable in her gentle charity and self-sacrifice. Harriet is a thoroughly human girl-- the kind that scores from the curtain's rise. Cora, Lettie, Agatha and Bessie are bright, typical American girls. Mrs. Malvern is the stiff-necked village censor and her devoted follower, Miss Simpkins, is a type of the thin, snappy, narrow-minded, disappointed woman, who never had a childhood. Hayward, temporarily "down in his luck," is the best tramp part ever written, and the other men are each excellent in their different lines. The play is in three acts and is easily produced, scenery required being a garden, a parlor, and a plain chamber or ante-room. Costumes modern light summer gowns for acts 1 and 2, and pretty party dresses for third act.

Note.—If preferred, this play may be produced under the titles of "The Winning of Harriet," "Harriet's Romance," "During The Fourth Waltz," or "When The Prince Came," all of which are the property of this Company. (2405)

The Girls Decide. One of those quiet, satisfying little comedy dramas. It is the old story, in a new dress, of that never ending controversy—which is the better, marriage for love or marriage for money. A middle aged couple, themselves devotion itself, have each a daughter by a previous marriage, whose futures are their only disagreement. The father insists that matrimony without the wherewithall for luxury is folly. The mother on the other hand, insists that love is the proper engineer for the domestic machinery. The girls in deciding, follow the wishes of their respective parents—one marries a poor artist for love—the other a wealthy stock broker, for position. For a while fortune smiles on the money couple, while the others find it hard to make both ends meet; a baby also comes, who adds to the struggle. The rich man, grown arrogant, begins to despise the poor couple, and finally orders them from his place. The mother takes her daughter's part. The wealthy son-in-law thereupon bids them all depart and they prepare to do so, when a message arrives announcing that a panic has wiped out the entire fortunes of the old man and the son-in-law. The wife wishes to remain with her ruined husband, but in his anger he drives her away. The poorer couple take the parents to their own home, where we find them a year later in direst poverty. The sheriff arrives with a trampish individual to whom he has offered the alternative of accepting the position or being locked up as a vagrant. The unwelcome visitor, who is the missing husband, learns that his wife loves him. He discloses himself to the artist, who makes him welcome. The creditors become insistent whereupon the supposed tramp produces a "roll," and paying their claims, drives them sway. A novel and pretty plan is then arranged to unite husband and wife; the father and mother are then pleasantly surprised, the prodigal removes his disguise, and all ends just as the audience wanted it to. Cast, five men, four women, Notwithstanding the little note of tragic discord, the piece is replete with plenty of light, character and low comedy. Scenery, 2 gardens. plain interior. (2089)

Little Miss Mystery. A new and dainty offering for girl's schools and dramatic societies, when a large number of ladies and small number of men are required in cast. (Cast of play 16 ladies and 3 men) A play that tells an intense story and yet abounds in comedy lines and situations and permits the introduction of musical numbers. The father of Ruth Heritage, formerly treasurer of an Eastern city, has been falsely accused of misappropriation of funds and is a fugitive. Ruth, acting upon the advice of friends, changes her name to Mary Morrison and enters a girl's school. To the school also comes Julia Coghlan, daughter of a famous politician, and Heritage's bitter enemy and principal accuser. A mishap proves that Ruth is under an assumed name, and later she is shadowed by a spy to a cheap hotel. In the accusation which follows, Ruth dare not tell the truth through fear of her father's arrest, and she is placed under the gravest suspicion; she is saved, however, by the shrewd investigation of the Dean. A confession by the politician's lieutenant, places the theft where it belongs and all ends happily. A pretty love story is incidentally introduced, as well as an abundance of school comedy, including the dress rehearsal of a play written by the German professor of music. Ruth is a charming heroine, and Bertha, the blind girl a most lovable character; Hilda, the Swedish servant, is a scream; "Baby" Astor, the athletic girl, and her only rival, "Mel" Williams, from Williamstown, Massachusetts, are splendid comedy parts; Bessie, honest, blunt Bessie, is another; Julia, with her plebian ideas of superiority, provides the mischief making; Miss Mouser is a good character part and the dean, with her uncompromising ideas of justice and honor, is a glorious ideal of womanhood; Henry, the page, who acts the villain in the play, is a splendid light comedy part; Robert is a manly hero and the German professor a gem of dialect comedy. Scenery very simple, a garden with set house, the interior of a gymnasium and a plain interior. (2415)

Snow White. A musical comedy, or extravaganza, founded on the old fairy tale. Everybody remembers—and what happier than the memories of childhood—when they cried over the troubles of Little Snow White, the persecuted Princess, laughed at the dwarfs, sympathised with the Prince, hated the bad step-mother, and the awfully wicked old witch, with her poisoned apple and her magic comb, and how we all rejoiced when the good personages were rewarded and the wicked punished. A play for children and grown-ups. The prettiest and daintiest offering in many years. Bright comedy without the slightest suggestion of coarseness. The play is in six scenes—including a palace interior, a dark forest, a cottage interior and a rocky cavern. It affords opportunity for elaborate production, yet can be given effectively in a very simple stage setting. Cast, fourteen men; double to ten, and six women; as many chorus, male and female, as desired. The musical numbers were especially composed by Mr. Daniel Dore, leader of the famous New York Winter Garden productions, which is a guarantee of their originality and excellence. They are published by the John Franklin Music Company, 1531 Broadway, New York City, from whom they may be obtained on an order from this office. Parts all good, Stage managers will have no trouble in casting this piece, as each character offers opportunity for individual recognition. While the play was written primarily for college and school production, it will appeal strongly to professional managers desiring musical attraction.

(2236)

Nancy Starts a Boom. Bright, clean comedy of rural New England. A wonderfully human story, with that delightful "homey" flavor that made the "Old Homestead" famous. To a small town on historic Cape Cod, called for several reasons, Woosam, comes Nancy Leigh, a young Southern orphan, whom unexpected reverses have forced to leave school and seek employment. The town, rich in business possibilities, is, typical of the locality, "sound asleep." Nancy, wide awake, proves a needed stimulant. She soothes the prejudices of the inhabitants, arouses their dormant ambition, provides them with an electric railroad, and places the "burg" on the commercial map. Incidentally she proves a "Cupid" for the chronic old maids and bachelors, and wins a husband for herself. No play in recent years has been so rich in character sketches. Nancy herself, is delightfully naive, sweet and irresistible. No prettier ingenue part ever written. William, first "page" at the school, afterwards clerk for Uncle Abe, in Woosam, is a boy part, suitable for star comedian. Peggy, blunt, honest, lovable, is best expressed in one word — charming. Selfish Imogene, and her chum, Ethel, are sufficiently detestable as Nancy's enemies. Mrs. Winthrop-Courtney is the small town aristocrat, arrogant, over-bearing. Capt. Silas the town magnate, gruff, but tender hearted, is a great character part, and Abe Horton, who "keeps store," Squire Williams the ship owner, and Deacon Dill, the town clerk and undertaker, are roles in which failure is a practical impossibility. Wood, the promotor, Miss Swinebourne, and Stephen, the colored porter, are all good. The girls who work in the store and the village quartette, are small but satisfactory "bits." The play affords ample opportunity for the introduction of musical numbers, specialties, etc. Cast, 8 males, 11 female principals and any number of extras desired. Scenery, parlor, plain interior, and interior of small country store. May be produced simply or elaborately. Specially recommended for stock, and for large schools, colleges, societies, etc. (2371)

A Phillipine Romance. A stirring, semi-military play, dealing with a native uprising in our Atlantic possessions. The hero, a captain of U. S. Infantry, loves a young American girl, visiting in Manila, who, ambitious for his future, insists that he shall make a name through heroic service. News of a great uprising reaches head quarters and the hero obtains permission to accompany the avenging expedition. The American force meets with a series of defeats, and is finally surrounded by the marauding savages, and it is only a question of a short time when they will be at the mercy of the enemy. In this dilemma, a friend of the hero, determines on a trip, in native disguise, through the enemy's lines, in an attempt to reach a deserted wireless station some miles away. In trying to carry out his plan the friend is shot in the head. The hero adopts his disguise, takes his place and saves the garrison. The friend recovers, but from the nature of the wound, all recollection of the past few hours has been blotted from his memory. The hero determines that his friend shall have the credit for the heroic deed, and reports accordingly to his superior officers. The force returns to Manila, where the friend is lionized, and where a report starts that the hero was guilty of cowardice under fire. He is called upon to explain his position during the action, which he is unable to do without betraying the fact that he, himself, sent the saving message and gave credit to another. He finds himself doubted by all, except the girl, who comes loyally to his defense. A court martial is ordered and disgrace impends, when by a series of clever deductions, the truth is brought home to the commanding officer. The story becomes a department secret and the usual happy ending follows. Cast: Eight men, doubles nicely to six, and three women. Any number of supers may be used in second act if desired. Not a bad part in the piece, leads, heavy, characters comedy, all excellent. Scenery: Two pretty interiors and tropical drop, with fortifications.

The Professor's Predicament. — An exceedingly clever play built on the broad comedy lines of "The Private Secretary," "The Gilden Fool," etc. A success with all classes of audiences. Available for both professional and amateur production. The professor is a great part for an eccentric comedian full of laughable dialogue and situations, with here and there a dash of the heroics. Pansy is a dainty Ingénue role while Alice, Maude, Constance and Ella are boisterous school girls of the soubrette order. Dick and Tom are capital light comedy parts and Staples and Featherstone offer excellent opportunities for good character work. Other parts all good. Piece may be played with eight men and eight women. Scenery may be elaborate or simple without detriment to play. Costumes, modern summer dressing. This piece is especially well adapted for college and society production.

College Chums. Do not confound this entirely new play with the cut-down version of "Pals," produced under the same title. This present offering is stronger in every quality. Its story is infinitely more intense, its action more compact, its interest more cumulative, its incident more abundant, its comedy richer in possibilities, its climaxes and curtains more thrilling. The action begins at Yale University and the characters, each admirable in opportunities, are carried through four acts of engrossing interest, finishing in Northern Idaho. The leading parts both male and female, are of more than common distinction—the heavies among the best of their kind. A character juvenile of super-excellence, the best yet of "palmy day legit;" a character woman that is a scream; a Western sheriff and a college professor, both fat comedy parts. The cast includes six males (doubles five) and three females. Scenic effects simple. Can be elaborated. The fight in the last act, a special feature, comes as a fitting climax to a natural sequence of exciting events, and is not dragged into the play.

(1904)

Our Alma Mater. The latest and the best of all plays dealing with college life. It is clean, wholesome, and abounds in vital qualities, while brim full of healthy comedy. It has a vein of serious interest and points an obvious moral. It is instinct with human nature; the American student is photographed with absolute fidelity; his struggles, his trials, his rivalries and his associations in the microcosm of college, are shown in a series of truthful and interesting stage pictures. In building this play a ripened experience in dramatic construction is joined with a love for the higher ideals and nobler aims which distinguish the American student from all others. Our Alma Mater has its scene in an imaginary Western university. It is equally adapted for the use of professional dramatic companies, and college organizations. Its scenic requirements are simple—can be elaborated if desired. It admits of the introduction of musical numbers, marches and other embellishments. There are twelve principal parts—seven male, five female, and as many auxiliaries as desired. Our Alma Mater will always be remembered.

A College Girl Out West. A breezy Western comedy drama played with five men and twelve girls. It can be produced either as a straight comedy drama, or by the introduction of musical numbers, as excellent musical comedy. Every character is a speaking part and has a place in the telling of a consistent story, which makes it an admirable play for schools and colleges. The dressing is elegant and picturesque, as there is a pleasing mixture of the fashionable Eastern society with the typical Western costume. The male characters are, romantic lead, with singing voice if possible, eccentric old man, genteel heavy and juveniles. Female characters are breezy Eastern girl who goes West, society woman, comedienne, great character part, and other ranch and college girls. As many supernumeraries may be used as desired for striking ensembles. (1311)

The Order of The Yellow Robe. A clean comedy of masterly construction, abounding in incident and mirth provoking episode, rapid in action and cumulative in interest. The characters, all male, are excellent and easily portrayed. The theme deals with the efforts of a well meaning pork packer to get into society, and who stumbles on a confederate, an innocent barber, who is identified with a Yogi from India, and obliged to assume the character of a Mahatma skilled in Veda lore. The follies, fads and foibles of the "cult" receive a good natured slap in the development of this charming play, in which nothing whatsoever offends. There are ten roles, each of importance. Auxiliaries may be used or omitted as desired. There is but one set, a simple drawing room. The costumes are modern, "The Yellow Robe" has no peer in plays requiring an all male cast. (1887)

The Girls of Pallas. An original comedy drama in which the characters are all feminine. It is a college play of the higher class, and tells a story of unflagging interest. Its scenes are laid in the imaginary Pallas University, and the American girl student is shown with photographic fidelity. The play is vital, healthy and human: its plot is probable, consistent with a defined desire of development and elevation. There is an abundance of sparkling comedy, and nothing to offend the most fastidious. In the progress of "The Girls of Pallas," is shown a play within a play—viz: a rehearsal for a lawn performance of Shakespeare's "As You Like It." An admirable opportunity for the display of elocutionary talent and the introduction of musical selections, which can be omitted if desired, including incidentally the glees of Sir Henry Bishop, and the gems of Mendelsohn from "Midsummer Night's Dream." There are nineteen speaking parts and auxiliaries and choruses ad lib. The scenic effects are simple—can be elaborated if desired. This play is a dignified offering, worthy and sure to please. (1889)

The Charity Girl. One of the prettiest school plays ever written. May be given as either musical, or straight comedy. Mary Fabian, a charity scholar at Rockhill school, while beloved by the pupils, is treated with great severity by Miss Cayenne, the botany teacher, and Professor Craven, who finally have her expelled on a false charge. Mary, who is discovered to be the missing heiress to a great fortune, finally disproves the charge and returns in triumph. Two pretty love incidents provide a necessary sentiment to offset the predominating comedy. Characters are all good. Mary and Carmen, her particular chum, are excellent ingénues. The two tramps, the Senator and the Judge, are capital character parts. The heroes are all that heroes should be, and Miss Cayenne and the sneaking Professor, are fine heavies. The giggling girl, lazy girl and the dunce are all good short soubrette roles. Especially available for girls' schools. Cast, eight men, eight women, and as many chorus as desired. Scenery is simple. A light wood, a plain interior and a garden. (2247)

The Perplexities of Peter. A musical comedy in 3 acts; Mrs. Barbara Flirtington, a giddy young widow of fifty, with a more or less grown up family, whom she jocosely refers to as "the chicks," while summering in the Catskills, meets one Peter Perkins, a guileless youth of thirty, who falls a victim to her mature charms. The "chicks" object to their mother's matrimonial aspirations, and proceed to make Peter's visit a decidedly lively one. Then they suddenly discover that they will share in their late father's property if their giddy mamma marries again, and decide in favor of the wedding. Peter, however, disillusioned by the "chicks'" playful methods, declines. A breach of promise suit and various threats of bodily injury, bring poor Peter to the verge of despair, when he is cleverly rescued by a chum, who loves one of the "ehicks," and an impecunious German Professor who desires the widow. The synopsis gives but a faint idea of the immense comedy possibilities of the play. Cast, seven men, seven women, chorus if desired. (2248)

Amateur Minstrels.

We can supply six different Minstrel Programs, complete in every detail, each containing all gags, songs, description of acts, and, in fact, everything connected with the entertainment from start to finish. These programs have been used by leading professional organizations carrying performers specially engaged for each number of the bill. It is not always possible to find available talent in an amateur company to present some of the features, such as acrobatic acts, feats of legerdemain, etc. Where this difficulty arises we are prepared to furnish material to take the place of that portion of the entertainment, and call special attention to the "Gag Book," "Georgia Minstrels," and Negro Farces, fully described on other pages of this catalogue. With these, in addition to one of the Minstrel Programs, an entertainment can be arranged that will suit any style of talent, and in them will be found material for several other performances, by simply getting another of the Minstrel Programs.

WE HAVE ALSO TWO

Female Minstrel Programs

That have been arranged for Amateur Female Minstrel Organizations. They are particularly adapted for High Class, Social or Church Entertainments.

Price of Minstrel Programs,	-	-	-	\$2.00 Each
" "Georgia Minstrels,"	-	-	-	2.00 "
" "Gag Book,"	-	-	-	2.00 "
" Negro Farces,	-	-	-	1.00 "

By sending cash with order any two of the Negro Farces, or any one of the publications mentioned above, will be mailed, post paid. Should the purchaser wish to make a selection, on receipt of \$2.00 we will ship C. O. D., with privilege of examination, selections from our black face publications to the amount of \$8.00, and allow a credit of \$2.00, less express charges, on whatever the consignee may wish to retain.

LATE ADDITIONS

To Our List of

BLACKFACE SKETCHES

PRICE \$2.00 EACH

Lulu. One of the best of the old time blackface sketches. Splendid negro part. Good old man, juvenile man and woman. Two scenes, dark wood in one and interior. Plays about twelve minutes. This act never fails to 'get over' in splendid shape.

An Exchange of Compliments. Quick fire sketch for two blackface comedians. Clever, up-to-date, a laugh in every line. Capital introduction for singing or dancing specialty. Scene, street in one. Plays about ten minutes.

Stranded. Screaming blackface sketch for two men. Unusually good part for low comedian. Two minstrels, the sole survivors of a troupe, while wending their way on foot, back to civilization, camp for the night in an old country graveyard, where many and varied are the mysterious things that happen. Scene, dark wood. Plays about fifteen minutes.

He Wooed. Then He Wouldn't. Blackface sketch for three men, one to play wench. A brilliantly written satire on what may happen when women get the vote. A colored Adonis, after vigorously wooing a dusky Juliet, suddenly decides not to marry; The maiden, however, who has been following the trend of the suffrage movement for advancement, decides otherwise. She drags the would be delinquent to the church, and, aided by the powerful eloquence of the parson, convinces the lover that his personal safety lies only in matrimony. One of the surest of sure hits. Scene, country landscape, with set church. Plays about twelve minutes.

List of Negro Farces

All Acts in this List One Dollar Each

This list embraces a number of one-act farces, in which the leading comedy part is played in black face. They were the property of the famous negro comedian, Mr. Cool Burgess, and have been played by him in the leading vaudeville theaters and with all the leading minstrel organizations during the past fifteen years. They have never been published and are now the exclusive property of the Chicago Manuscript Company. They are replete with ludicrous situations, bright dialogue and strong comedy climaxes. There is nothing of a suggestive nature in them, and they will please the most refined audiences. They are especially adapted for use in minstrel or vaudeville entertainments, for opening or closing the performance. Time of representation from 15 to 25 minutes.

Necromancer, The. 2 men; black and white face. Time of representation 15 minutes.

Three For Yes, One For No! 3 men. Time of representation 20 minutes.

Four Dollars a Week. 2 men. Time of representation 15 minutes.

The Rehearsal. 3 men. Time of representation 20 minutes.

Doctor's Shop. 3 men. Time of representation 15 minutes.

How D'ye Like the Place. 2 men and 2 ladies. Time of representation 25 minutes.

The Sleep Walker. 3 men and 1 lady. Time of representation 25 minutes.

A Trip to Paris. 4 men and 1 lady. Time of representation 20 minutes.

The Obliging Servant. 3 men. Time of representation 15 minutes.

Mr. and Mrs. Brown. 2 men and 1 lady. Time of representation 20 minutes.

Musical Entertainments.

We have three Musical Reviews which are of the nature of the entertainments given at the Weber & Fields Music Hall. Each is divided into three parts, the first consisting of a comedietta or short extravaganza, introducing popular musical selections, male and female choruses, comedy situations, bright, sparkling dialogue and novel features in ensembles, etc. Each of these playlets is complete in itself and concludes with a chorus from one of the late musical comedies.

The second part consists of an olio the character of which depends upon the nature of the available talent.

The third division of the performance is adapted from one of the standard light operas, each being arranged with a view of simplifying the production and still retaining the gems of the vocal numbers, the sparkle of the dialogue and brightest of the mirth-provoking situations.

The stage directions are so clearly given that experience in stage-craft is not necessary for successful production. The music is all within the scope of any company of good singers and does not require operatic training for its rendition.

THE PRICE OF THESE REVIEWS IS \$5.00 EACH.

Musical Entertainment No. 1

NUMBER ONE CONTAINS:

PART ONE.

The Debutante's Lawn Party.—A musical burlesque. Plays one hour. This clever burlesque possesses all the essential features of success, catchy music, bright dialogue and the novel "Scarf dance." Costumes to suit the occasion. Scenery easily arranged. Cast: five males and two females. Chorus, male and female.

PART TWO.

A Female Stump Speech.—An up-to-date theme for a strong-minded woman. Plays twelve minutes.

PART THREE.

The Village Belle.—A snappy comical farce. Plays forty minutes. A sure laugh winner. Costumes modern. A kitchen scene. Cast: two males and one female.

PART FOUR.

The Mash I Made.—A burlesque on Andreas' comic opera, "La Mascotte." Plays one hour. This burlesque is fresh, crisp and original, sprinkled with music from "La Mascotte." Costume play. Scenery not difficult. Cast: six males and two females. Choruses, male and female.

Musical Entertainment No. 2

NUMBER TWO CONTAINS:

PART ONE.

God of Love.—A semi-classical and picturesque burlesque written in blank verse. Plays one hour. Though pitched in low tones the action is pervaded with musical numbers, marches and a vein of quiet humor. The general ensemble is very effective. Costumes varied. Scenery simple. Cast: four males and five females. Choruses, male and female.

PART TWO.

Reckless Rube.—A monologue. A humorous story of a "rube's" experience.

PART THREE.

The Queen of Bohemia.—A musical burletta. Plays one hour. This particular bright and amusing comedy abounds in cheerful, humorous dialogue, tuneful songs, catchy music and dances. Every character is good and affords abundant opportunity for effective work. Costumes modern or fantastic. Scenery easily arranged. Cast: six males and one female. Choruses of villagers, male and female.

Musical Entertainment No. 3

NUMBER THREE CONTAINS:

PART ONE.

Navajo.—A picturesque musical burlesque. Plays one hour. This is a new and original burletta. It is an Indian fantasy introducing the poetical character, "Hiawatha." There is a field for the presentation of picturesque groupings, Indian dances and characteristic music. The comedy element is very funny. Costumes modern and Indian. Scenery simple. Cast: three males and two females. Choruses of Indian squaws, chiefs and papooses.

PART TWO.

You'll Find Me.—A farcical comedy. Plays twenty minutes. This is a most unique little play. The servant characterization is very comical. Costumes modern. Scenery simple in arrangement. Cast: three males and one female.

PART THREE.

An Interlude.—A comic quartette.

PART FOUR.

The Yachting Party.—A musical burlesque. Plays one hour. The action takes place on board a yacht. This burletta is founded upon presumably nautical material, highly exaggerated incidents and language, with the introduction of airs from popular comic operas, sailor dances, choruses, etc. Costumes yachting, sailors. Scenery, a yacht, easily arranged. Cast: six males and two females. Choruses, sailors, charity girls, etc.

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